

*The Evidence of the Film*  
January 10, 1913 (Friday)  
Produced and Released by Thanhouser Company

Cast: William Garwood (the broker), Marie Eline (messenger boy), Florence LaBadie (sister of little boy), Riley Chamberlin (clerk)  
Directors: Edwin Thanhouser and Lawrence Marston  
A one-reel melodrama

SYNOPSIS, *The Moving Picture World*, January 11, 1913:

“A girl who worked in the joining room of a motion picture factory had a little brother of whom she was very fond. He visited the plant one day, and saw from 'the inside' how pictures were made. The youngster was a messenger boy, and later he was summoned to the office of a broker and given a package that he was to deliver to a rich woman uptown. The woman received the package herself, opened it in his presence, but found only bits of blank paper, instead of the bonds she had expected. At first she suspected the broker, but he clearly proved that, in the presence of two witnesses, he had placed the bonds in an envelope, and carefully sealed them up. The messenger boy protested his innocence, but the woman and broker both insisted that he be prosecuted, and the weeping child was locked in a cell. A sister pleaded with his accuser, but in vain, and for several days the case against the boy was dark. One morning while joining film the girl happened to glance with extra care at one scene. She thought she recognized her brother, and close examination under a microscope proved to her that she was correct.

“With a cry of joy she rushed to the police station and told the officers in charge that she had important evidence. Two detectives accompanied her back to the plant, and saw a scene of a play thrown upon the screen. It revealed the messenger boy, package in his hand, coming around the corner, whistling merrily. A man close behind him ran into and upset the child, deftly substituted a package he held for the one the boy had dropped, and then walked down the street so rapidly that he did not notice the camera. 'Don't you know that man?' screamed the girl. 'He is the broker who had my brother sent to prison.' The broker was arrested; when the evidence of the film was displayed to him he broke down and confessed. He had hoped by throwing the blame upon the boy to keep the bonds to himself. A long term in prison was his punishment, while the plucky girl was warmly complimented for the shrewd way in which she cleared her little brother.”

Shot-by-Shot analysis of surviving print at the Library of Congress, Washington, DC  
Lighting is consistently high key (indoors and outdoors) throughout the film. Camera is at eye level, fixed and unmoving for all shots for all shots, except close up and extreme close ups.

1. Open to full shot of cameraman filming indoors of woman and toddler (Helen Badgley). Florence LaBadie and Marie Eline (messenger boy) are looking on and then exit left. n.b. The opening sequence appears to be truncated.

2. Cut to medium shot outdoors as both Florence LaBadie and her brother (the messenger boy) exit the building, Florence LaBadie kisses her brother who then exits left.
3. Inner title: "THE DISHONEST BROKER PLOTS TO OUTWIT HIS CLIENT"
4. Cut to medium shot inside office with two employees (clerk, Riley Chamberlain, and young unidentified female secretary). Broker (William Garwood) enters through door on right. They discuss paperwork; he examines ticker tape, becomes agitated, then exits through the door to his private office.
5. Cut medium shot of broker's private office, William Garwood enters from right; he opens a one of several letters on his desk.
6. Cut to XCU of letter: "*Mr. Henry Watson. Sir: Unless you return my \$20,000 in Bonds by tomorrow I will begin criminal proceedings. Very Truly, (Mrs.) Caroline Livingston*"
7. Cut to medium shot of William Garwood showing startled reaction to letter. After pondering the situation, he gets an idea. He takes newspaper from his pocket and stuffs a portion of it into an empty envelope.
8. Xcut to medium shot of office showing clerk and secretary talking, oblivious to the action in the broker's office.
9. Cut back to medium shot in broker's office as he seals the bogus papers in envelope with wax, puts inside his coat.
10. Xcut to medium shot of office as the clerk and secretary continue talking, same setup as #8.
11. Cut back to medium shot of William Garwood gloating over his plan. He goes to safe and withdraws the real bonds.
12. Cut to medium shot of office as the two office workers continue talking, same as #8 & 10. The secretary knocks on William Garwood office door, and then beckons the clerk to join her in broker's office; they exit through door.
13. Cut to medium shot as both office workers enter from right into private office of William Garwood. He goes to his desk and the office workers witness him placing the real bonds into envelope and sealing it with wax. William Garwood tells the clerk to have the papers delivered, ostensibly to Mrs. Livingston, and the office workers exit right leaving William Garwood in his office.
14. Cut to medium shot of the office workers exiting door from William Garwood's office and the clerk signals for a messenger boy.
15. Cut to medium shot of William Garwood in his private office as he exits right
16. Cut to medium shot of office with action in foreground (office worker with package), middle ground secretary typing, and in background William Garwood entering from his private office. William Garwood walks to foreground, stresses importance of package to the clerk and then exits right through door
17. Cut to medium shot outside office as William Garwood walks out door to street.
18. Cut to medium shot of messenger boy leaving another building onto street as he checks his logbook, and then walks with determination towards camera.
19. Cut to medium shot (same as #17) with William Garwood still outside his office on street as he observes messenger boy enter the door to his office building.
20. Cut to medium shot of messenger boy entering office through door and getting the package of bonds to deliver to Mrs. Livingston.

21. Xcut to William Garwood outside office (same as #19) waiting, checking his dummy package tucked inside his coat.
22. Cut back to medium shot inside office as messenger boy exits right.
23. Cut to medium shot outside office building (same as #21) with William Garwood waiting. The messenger boy emerges from door and exits left and William Garwood follows him.
24. Inner title: "THE MOVING PICTURE COMPAY AT WORK"
25. Cut to medium shot of director with script and several actors rehearsing for a shot. The director runs across street to camera in the background to prepare for action.
26. Cut to medium shot of messenger boy seeing the moving picture company crew at work, he then walks towards camera with William Garwood following close behind.
27. Cut to long shot showing movie crew in action with camera being cranked. The messenger boy enters from left closely followed by William Garwood who knocks the boy to the ground dislodging the package with the bonds. The camera continues to roll but we can only see the backside of William Garwood. He appears to return the package of bonds to the messenger boy who was distracted by being knocked down.
28. Cut to medium shot of messenger boy arriving at Mrs. Livingston's door, he knocks, and the butler answers. Mrs. Livingston appears, opens the package only to discover with great dismay the "dummy" bonds.
29. Cut to medium shot of cop on the street with butler entering from the left to summon help.
30. Cut to medium shot of Mrs. Livingston and boy at front door (same setup as #28) as the butler and cop arrive from right. The bogus bonds are displayed to cop while the messenger boy tries to explain. The cop, Mrs. Livingston and messenger boy exit right.
31. Cut to medium shot in the private office of William Garwood with Mrs. Livingston displaying the bogus bonds while the cop and the messenger boy look on. William Garwood denies any knowledge of the fake bonds. The office workers walk in from right and acknowledge witnessing William Garwood placing real bonds in envelope. Everyone exits right.
32. Cut to medium shot as everyone emerges from door to William Garwood's office. Messenger boy asks William Garwood if he can use the phone.
33. Cut to two-shot of boy and cop as he calls his sister, Florence LaBadie.
34. Cut to medium shot in film factory joining room with Florence LaBadie in foreground running equipment and lots of action in the background by other workers. She is summoned to the phone.
35. Cut to two-shot of Florence LaBadie and fellow female worker at the phone.
36. Rapid cut to two-shot of cop and boy on phone in William Garwood's office.
37. Rapid cut to CU of Florence LaBadie listening to phone.
38. Rapid cut to two-shot of cop and boy as he tells his sister of his plight.
39. Rapid cut to CU reaction shot of Florence LaBadie.
40. Rapid cut to two-shot of cop and boy.
41. Rapid cut to CU of Florence LaBadie as she hangs up.
42. Rapid cut to two-shot of cop and boy as he hangs up.

43. Cut to medium shot inside brokers office with everyone present. William Garwood, Mrs. Livingston, the cop and messenger boy exit right through door.
44. Inner title: "THE BROKER HAS WITNESSES TO PROVE HIS INNOCENCE"
45. Cut to medium shot in courtroom with judge on elevated bench with William Garwood, the cop, and messenger boy, plus unidentified woman. Cop explains situation, sister enters from right and embraces her brother and pleads with broker in foreground. In background, we see the judge entering notes into his book. The boy is led off left (presumably to jail), sister exits right (presumably to home).
46. Inner title: "SOME DAYS LATER, THE EVIDENCE OF THE FILM"
47. Cut to medium shot of factory joining room (same setup as #34) with Florence LaBadie at worktable and action in background. Distraught, she is examining filmstrips and becomes visibly excited; she has seen something on one of the strips!
48. POV cut to XCU of filmstrip, we see the action as seen by the audience in shot #27. Note: This would be an incorrect camera angle since the film that Florence LaBadie would be looking at since it was taken from the other side of the action! But, this image provides continuity for the audience as they have already seen this setup before in shot #27).
49. Cut to medium shot in the factory joining room (same setup as #47) as Florence LaBadie continues to examine the film, stands up rolling the film into a reel, and exits to the back of the frame.
50. Cut to judge (same setup as #45), Florence LaBadie enters from right and hands the film to the judge who examines it.
51. POV cut to XCU of filmstrip, same as in shot #45.
52. Cut back to judge (same setup as #45) and Florence LaBadie. Two detectives enter from left and judge tells them of the new evidence. They examine the film and exit with Florence LaBadie right.
53. Inner title: "THE DETECTIVES SEE THE PICTURE"
54. Cut to medium shot in screening room at Motion Picture Company with Florence LaBadie, detectives and director of the film (the same person from shot #25 who we must assume is Lawrence Marston). The house lights are dimmed and a film is projected (superimposed with a double exposure) on the screen. The film shows the action from the POV of the camera in shot #27 on the other side of the street. This time, we see the front side of William Garwood as he knocks down the messenger boy, exchanging the envelope of genuine bonds for the "bogus" envelope, and sending the messenger boy on his way. The house lights come up; they all shake hands and exit right.
55. Inner title: "THE INNOCENT IS FREED"
56. Cut to medium shot of courtroom (same setup as shot #45). The detectives tell the judge what they saw. The broker and messenger boy enter from left. In the foreground, Florence LaBadie hugs messenger boy, in background the judge and detectives tells the broker of the new evidence. Florence LaBadie shows the broker the film as they walk towards the camera; he realizes the "Evidence of the Film" has caught him! William Garwood is taken off screen left (presumably to jail). Florence LaBadie and messenger boy exchange hugs and give thanks.
57. "THE END"